The EDISON KINETOGRAM

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SCENE FROM

THE KEY OF LIFE

FILM No. 6697

EDISON FILMS TO BE RELEASED on Jan. 4th, 7th, 11th and 14th, 1911

EDISON FILMS

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Edison Film No. 6697 Copyrighted, November, 1910 Released, January 4, 1911

Code, VOLUTIDE Approx. Length, 980 feet

The Key of Life

A Story of Reincarnation

(MYSTICAL COMEDY)

THE latest film with Mlle. Pilar Morin in the principal role is a distinct departure from any of its predecessors. It opens in the land of mystery, India, and suddenly transfers its scenes of action to New York City.

The first view shows the death of an old Brahmin priest and his presentation to his favourite pupil, a young American artist, of the sacred robe of Krishna, together with a copy of the Divine Book of Mysteries, with an injunction to search for the Key of Life, which is hidden in the book and with which the robe itself is somehow concerned.

Then we see the young man in his studio in New York surrounded with symbols of his studies and evidences of his life in other countries. He is reading the Book of Mysteries, while his little sister is studying the laws of love in company with a young man who is evidently her tutor. The girl plays with a little kitten, and when the love scene passes and the betrothal is announced to the brother, the kitten is left upon the latter's desk while he continues his studies alone.

Suddenly he comes upon a paragraph which he has read, without understanding, before. When it is flashed upon the screen it tells us that Reincarnation is the Key of Life, and that if, wrapped in the robe of Krishna, the ninth invocation be spoken before the shrine of Brahma, a reincarnation will take place. Getting the robe of Krishna, he opens its wrappings and unfolds it to view. Then he looks about for an object which shall pass through the stages from animal life to humanity. He lights upon the kitten, which he places in a bowl, draping over it the robe of Krishna, while he repeats the invocation before the shrine of Brahma. A light vapour rises from the bowl, which, with the

kitten suddenly disappears and a sort of human kitten stands upon the pedestal.

She is rather a charming young woman with cat-like qualities, which become more evident as he becomes better acquainted with her. He helps her down from the pedestal and admires her beauty, playing with her as he would with a kitten. She alternately rubs against him and scratches his hand. Then suddenly, just when he feels that he has begun to teach her the human feeling of love, she darts after the bird in the cage and he catches her only in time to protect it. A little later she makes the discovery of the cream in the pitcher which she wants to lap up. He shows her how to drink properly, but it is evidently not the natural way for her. With kitten-like curiosity she plays with a dagger until she scratches her finger. Then he shows her how dangerous a thing it is to tamper with.

Finally, after much patience and coaxing, he succeeds in making her understand a little of love, and is just about to seal the understanding with a kiss when he hears a sound at the door,—his sister returning. Lest his position and that of the kitten-woman be misunderstood, he secretes her behind the curtain and admits his sister, who announces a shopping expedition, kisses him and leaves him alone again. But that kiss has been enough to arouse the cat-like jealousy of the reincarnated one, and she flies into a rage. Seizing the dagger she makes a vicious lunge at him, which just grazes his shoulder. He takes it away from her and drops to his seat, his head upon his hands in despair.

Then slowly the reincarnated one begins to understand that she is neither cat nor human, and despair fills her because of the attack upon the man who would have loved her. She seizes the dagger and is about to end her own human existence, when suddenly a vision of Bramha in the clouds appears and stays her hand. Ascending the steps of the shrine, she turns and faces the now awakened artist and tells him that she understands his situation, and goes back to her million lives on the way from cat-hood to woman-hood again, in regular order. As he steps forward her face changes more to that of the cat, and suddenly she is gone entirely. Turning around he discovers the bowl, the robe of Krishna and the kitten exactly the same in location and appearance as when the incarnation first began.

This story is weird, and of course is delightfully and artistically played by Mlle. Morin and the supporting cast. The picture should score as a success if only for the novelty of the theme and the beauty of the handling which it receives in the reproduction.

Edison Film No. 6698 **Copyrighted, November, 1910** **Released, January 4, 1911**

Code, VOLUTIONS **Approx. Length, 449 feet**

Boy Scouts of America in Camp at Silver Bay, Lake George, N.Y.

(DESCRIPTIVE)

THE interest in this film lies not so much in what it shows, although from a purely pictorial standpoint it is sure to attract attention, as in the underlying idea which it represents. The Boy Scouts movement was started in England byLieut.-General Sir Robert S. S. Baden-Powell, K.C.B., where it met with immediate response and is being developed in this country through the study of woodcraft, as preached by Ernest Thompson Seton. The organisation, founded on the broadest lines, is open to any boy of twelve or over. It need not necessarily be

a separate organisation. Any club of boys can add the Scouts' Organisation to their present one by the application of the proper forms and methods. It is graded from the Chief Scout down through a number of officers to the lowest degree, which is called "tenderfoot" and which comprises the newest boys before they have learned enough to pass the first test and become Second Class Scouts. The main ideas are to encourage nature study, to be always honourable and loyal, and as the Scout Law has it, "To be prepared, which means you are always to be in a state of readiness in mind and body to do your duty."

From the above it will be seen what as a nation we may expect if our growing boys go through such experiences. The movement is democratic in the largest sense.

In our film, which was taken at Lake George and shows scenes of unusual beauty, we see the camp of boys going through their occupations and recreations of the day,—rising, taking their morning dip, saluting the flag, the morning council and various sports and feats of woodcraft. We are shown at the end of the film the two gentlemen who are responsible for the movement in America, Ernest Thompson Seton and Dan Beard. In taking the picture we operated directly with the main organisation in New York City and are showing it with their full approval. It is a film which is bound to attract attention.

Edison Film No. 6699 Copyrighted, November, 1910 Released, January 7, 1911

Code, VOLUTTA Approx. Length, 554 feet

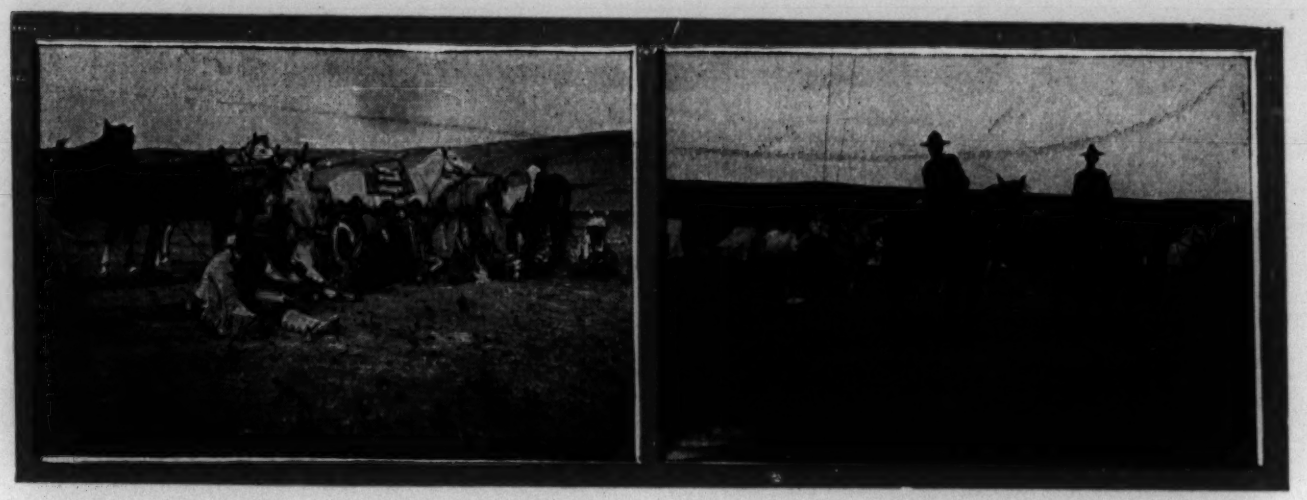
Riders of the Plains

The Royal North West Mounted Police of Canada

(DRAMATIC AND DESCRIPTIVE)

AT Regina, Canada, a town of about forty-five thousand, is situated the headquarters of the Royal North West Mounted Police of Canada, the most perfect body of men on horseback in the world. Not only are they wonderful horsemen, but brave and absolutely fearless and known as the "Untiring Hunters of the Law." In fact, they are the law and order of North West Canada. This wonderful body of men does duty over an enormous area of land, larger than that covered by any organisation of its kind in the world. These riders with their red coats and blue trousers and the cowboy hat can be seen away up in the frozen North, upon the hot burning prairie lands and in gorges and trails of the mountains.

In presenting "The Riders of the



Plains" to the public the Edison Company takes considerable pride because the participants are not make-believe actors. Although the greater part of this film is a story picture, nevertheless the actors are the real things. The Indians are real Indians and the cowboys are real cowboys. The story was suggested by one of the commanding officers of this body of men and carried out under his instructions, as showing what has occurred time and time again in the annals of their life.

The entire story deals with horse stealing by the Indians. The Mounted Police are shown on post duty discovering the facts, reporting at Calgary Headquarters, and then a detachment goes out to bring back the guilty redmen ; and we may be sure at this point that they will do so, for the Royal North West Mounted Police are not allowed to return empty handed. They will follow their prey for hundreds of miles if necessary. Eventually the picture winds up with the capture of the redmen and their being brought to the prison at the North West Mounted Police Station at Calgary.

The film is novel, thrilling and wonderfully interesting from start to finish. Naturally the scenery is impressive, and the settings were carefully chosen in order to get the most artistic effects.

Edison Film No. 6700 Copyrighted, November, 1910 Released, January 7, 1911

Code, VOLVAARDIG Approx. Length, 987 feet

The Little Station Agent

A Railroad Story of the Canadian Rockies

(DRAMATIC)

FEW people stop to think while leaning back on the soft cushions of a Pullman palace car, as it goes whirling on through the night, that their very lives are within the keeping of someone miles away in some little wayside station. Nevertheless, a moment's neglect, the slightest bit of forgetfulness in carrying out the orders that come ticking, ticking over the miles of wire, would mean the loss of perhaps hundreds of lives. A vast railroad system may be perfect in every detail, yet often human frailty, passion, hate or revenge crops in and an accident is possible. No precaution could have prevented it. The system may have been right, but humanity is weak. Just to counterbalance the weakness of one, another may be exceedingly strong, alert and quick to action. This is just the condition that is so aptly portrayed in the latest Edison motion picture, "The Little Station Agent."

The action takes place in the heart of

the Canadian Rockies and at the summit of the great divide. The station agent is a girl of about nineteen years of age, and one of those sweet, winsome girlies who win the admiration of all who come around her. Joe Allen and Albert Hill, two freight men, are particularly smitten with her charms.

At the opening of the picture she smiles at the one and bows to the other with equal womanly grace, but ere the silent drama has scarcely begun to unfold itself before our eyes we perceive that Joe Allen is far in the lead as regards her affections. This fact is also revealed to Albert Hill, and the green-eyed monster presently begins to gnaw into the cells of his reason. He is in a particularly dangerous frame of mind when, while setting the brakes of the box cars while going down a steep grade, he meets Joe on top of the train. The little station agent immediately becomes the subject of a conversation which waxes into a bitter argument—hot words pass and a blow is struck. The cars go dashing on, the two men reeling and swaying in a terrific struggle. A blow with a lantern knocks the favoured one, Joe, unconscious.

Albert thinks he has killed him and, realising the punishment that will follow if he is found out, he determines to destroy the evidence of the crime by cutting the cars loose and letting them run wild, that they may be dashed to pieces and Joe with them. This will enable him to hide his guilt. The cars are cut loose and go tearing down the mountain grade, but Joe soon awakes to consciousness to find himself on a mad runaway freight. He strains every nerve and cord in his body tugging at the brakes, but to no avail. A glimmer of hope arrives as he dashes by a way-station. The station master hears his cry, and rushing into his office sends a wire to the little station agent. A moment and the news stuns her, but it means Joe's life—it means more than that—it means the safety of the Overland Limited!

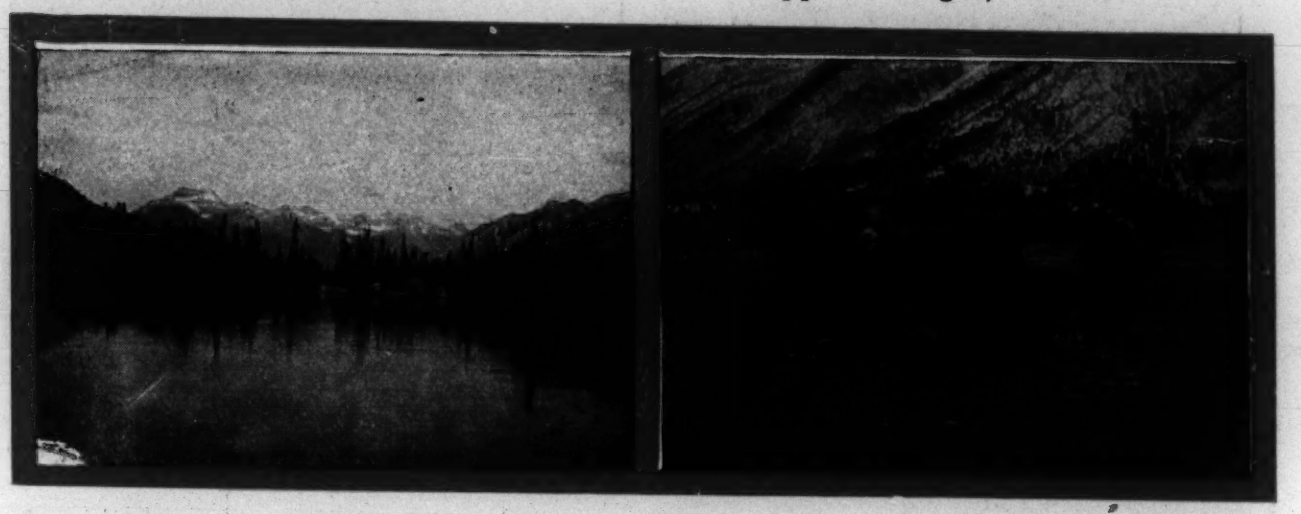
Ten minutes have hardly passed before we see the track superintendent, the little station agent and an engineer dashing out of the round house on a high speed emergency track automobile and away to head off the oncoming freight. Now we are shown the train dashing around dangerous curves and now the track automobile running for life, love and humanity's sake. At last the siding switch is reached—a moment only and the runaway freight is sidetracked and safe. In the next instant the Overland Limited comes tearing down the track and off in the distance.

No one ever knew who had saved their lives, or how near to death they nearly were. Joe knew to whom he owed his life, however, and the next day when Albert Hill was arrested the little station agent slipped her hand into Joe's; and somehow we are made to feel that it is just these little tragic moments of life that bring two souls together.

This picture is a real Edison thriller, and with the grandeur of the Canadian Rockies as a background it is a sure winner from start to finish.

Edison Film No. 6701 **Copyrighted, November, 1910** **Released, January 11, 1911**

Code, VOLVACEAS **Approx. Length, 440 feet**



A Trip Over the Rocky and Selkirk Mountains in Canada

(SCENIC)

THE camera has done its work well in this beautiful scenic picture in painting in black and white upon the canvas the grandeur and beauty of the world-old Rockies. Even minus the riot of colour that abounds there, minus the blue of the sky, the green of the lakes, the sunshine which gilds the peaks and pinnacles, the glories of the foliage and the wonderful colours of the rocks with all their infinite varieties,—minus all these, still we are deeply impressed with the lavish beauty of the Rockies.

We start upon our trip over the C.P.R. at Calgary, a beautiful city which stands sentinel on the watch line between mountain and prairie. Soon we find ourselves fairly among the mountains, with all their grandeur, tunnels, torrents and towering peaks. A few moments' stop at Laggan ; a glimpse at Lake Louise, the beauty spot of America ; then down Fraser Canyon and the Selkirk Mountains. A visit to the National Park, containing the largest herd of buffaloes in the world, and so on until we have passed the two great steamers, the Princess Charlotte and the Princess Victoria, off Otto Point on their way to Victoria. Here, at the capital of British Columbia, we pause to view the harbour, the parliamentary building and the city itself. Four hundred and forty feet of beauty, and every picture is a gem in itself.

Edison Film No. 6702 **Copyrighted, November, 1910** **Released, January 14, 1911**

Code, VOLVAIRES **Approx. Length, 560 feet**

The Lassie's Birthday

(COMEDY)

THIS is another of those fresh, buoyant, delightful light comedies for which the Edison Company has lately become noted. The entire scene takes place in a garden back of a summer house, and shows the birthday morning of a charming lass and the various presents brought by the various suitors for the

treasure. The lass herself is not up when the story begins, and the first to appear are two children, who scamper off in search of suitable gifts for her, looking up and laughing at the closed blinds which show that she is still asleep on her natal day.

And then comes a poor but attractive young man who, having nothing in his pockets wherewith to purchase presents, has gotten up betimes and picked violets for his lady; which offering he leaves upon a table just outside the little summer house. Of course he writes a little note upon a piece of wood and leaves it with them.

He has hardly gone when a poetic youth, a *very* poetic fellow, appears. He is evidently fond of himself as well as of the girl, for he brings her a portrait, probably painted by his own hand, and verses, to his mistress's eyebrows probably. He looks scornfully at the violets and puts his portrait in front of them on the table, with his scroll of verses by it. Then, deciding to watch the reception of his gift, he hides beside the porch.

He has hardly done so when a roly-poly youth, who is fond of good living, appears with a box of candy and a love note for the lassie. He looks over the two presents which had preceded his and smiles at the thought that anyone should care more for anything than good things to eat. He, too, decides to watch the reception of his gift and climbs upon the summer house, from which point of vantage he can see all that passes below. Of course he is discovered by the poetic fellow, who does not see him at first.

And then comes a young man, evidently of a business frame of mind, for he looks at his watch and hurries in. He must have money, for he produces a ring from his pocket, which he confidently places on top of his own business card in front of all the other gifts on the table. Then he, too, hides himself behind an old tree on one side of the garden to watch the maiden's rejection of all the other gifts but his.

She comes and does not see the gifts at all at first, but seems to be looking for someone who is not there, and we guess that it is perhaps the poor young man who brought the violets, but who is not visible. The youngsters come with baskets of flowers and fruit, and then she realises that the birthday gifts have begun to appear. She looks at the table and begins an examination of her presents.

The ring comes first, and she is delighted with it until she sees who sent it, and then she rejects it scornfully. The business man's face is a study as she first praises and then discards his present. Then comes the box of candy, which looks delicious, and she is pleased until she reads the love that accompanies it, and then the fat boy nearly falls off the summer house in his dejection and anger at the delight and happiness shown by the other two lovers over his downfall in the lady's estimation. The poet is next and his gift is turned to ridicule by the fact that when she picks up his portrait she picks it up

wrongside up, and the ends of his necktie so much resemble donkey's ears that the whole thing is turned into a farce. Tearing his hair and vowing vengeance upon his rivals, he leaves the garden in a high dudgeon.

Then she finds the violets, and they are the only things that seem to mean very much to her. Of course, the young man himself happens to come back in time to see the reception of this gift, and, as he and she come together in love's embrace, the fat boy slips from his perch and dangles helplessly from the summer house, while a little girl of six holds up her apron to catch him should he fall.

The whole picture is full of sunshine and laughter and youth and life and love, and should prove one of the bright particular joys of the fortnight's releases.

Edison Film No. 6703 **Copyrighted, November, 1910** **Released, January 11, 1911**

Code, VOLVARIA **Approx. Length, 1000 feet**

The Ship's Husband

Taken at Victoria, B.C.

(COMEDY)

IN this age of divorce and matrimony, affinities and alimony, one could hardly expect that a ship would have a husband, but it is true. She has—even dear old Noah Webster says so. The ship's husband, according to Webster, is an agent who has charge of a ship in port. The point in this story is, who is the ship's husband? And had Mrs. James A. Knox known that the ship had a husband there never would have been such a complication as this delightful little comedy affords.

Mrs. Knox loves her husband, James Knox, and Clara Jones dearly loves her husband, Henry Jones, and it might be well to add that both husbands loved their dear little wives. But the "Charmer,"—ah! there's where the trouble lies! Who is the "Charmer"? Mrs. Knox discovers a strange hair upon Mr. Knox's coat, where it had conveniently been placed by a practical joker, also a telegram to the effect that her husband is to sail with the "Charmer" at ten, and that he need not meet her husband, Jones. The green-eyed monster at once proceeds to grow larger and larger, and she rushes down to the boat, but it is far out to sea. She immediately proceeds to inform Mr. Jones that his wife has eloped with her husband.

This sets Jones in a whirl and he at once hires a tug, and with Mrs. Knox sails away to capture the villain Knox and his supposed unfaithful wife, Mrs. Jones. But

ere this has all transpired Mrs. Jones, who has all the time been safely on shore, discovers her husband, Jones, running away on a tug with Mrs. Knox. She at once sends Mr. Knox a wireless to the effect that Mr. Jones has run away with his wife, Mrs. Knox, and mistakes pile upon mistakes until the four curious people arrive at the ship's husband's office, where the mystery is all cleared up. "The Charmer" is the name of the boat that Knox sailed away on, and the "husband" is none other than Mr. Jones himself.

This is a delightful, charming little comedy, which is played in and around the picturesque surroundings of Victoria, B. C., and which fairly bubbles over with good humour and human nature.

Edison Film No. 6704 **Copyrighted, November, 1910** **Released, January 14, 1911**

Code, VOLVEBARIS **Approx. Length, 1000 feet**

The Adoption

By Roy Norton

(DRAMATIC)

WILLIAM MARTIN, a widower and prospector in the mountains of California, has a four-year-old son whose care is somewhat of a burden to him, Martin not being a very affectionate parent. One day, when he is starting out to search for pay dirt, he leaves his little boy (nicknamed "Nodsawana" by the Indians who are camped about the mountain) in the care of an old squaw at the Indian camp. Martin fails to return for the boy.

Meanwhile Sandy Smith (our friend whom we saw as "Sandy the Substitute") stopping at the camp to enquire his way, notices the white boy amongst the Indian children and inquires where the child came from. On being told the facts Sandy offers to take the child and care for him, and the Indians, quickly consent when he presents them with a few baubles.

It is useless to try to describe the complete action of this film. Enough to say that Sandy and the little tot whose care he has assumed take to each other from the first. Sandy presents him with a pup, and the child and the pup and the big miner hold our interest for several scenes. Finally, one day, Martin comes to the Indian camp inquiring for his son. Fearfully the old squaw tells him what has happened. Martin immediately rides to Sandy's camp and claims the boy. Sandy refuses because he does not know him and because the child, in fear of Martin, clings to Sandy. A ride to the Indian camp ensues, where the old squaw substantiates Martin's story.

Sandy reluctantly passes little Nodsawana to his father and compels the latter to let the little fellow keep his beloved pup, Sandy's gift. Sandy now goes home and all is loneliness. The bright little tot whose chatter entertained him and opened up a new life for him has gone.

A few days later Sandy, in passing Martin's camp, sees the latter in the act of abusing the boy. A struggle ensues, and Martin in a surly way tells Sandy that if he is so interested in the kid he can buy him, which he very gladly does, the consideration being Sandy's claim at Norfolk. We are next shown the big man triumphantly mounted on his pack horse, with the little boy hugging the pup and trailing along toward new fields and to a future which seems bright for both the smiling urchin and the great big-hearted miner.

Sandy and his ward are scarcely installed in a new home when a stranger arrives one night with a letter bearing the news that the boy's father has been killed in a gambling row and that the mine reverts to the child. Sandy realises that the boy's future lies in his hands, and we are shown a very touching scene at the close of the picture when the great, rough miner is trying to teach the little fatherless boy the Lord's prayer. A beautiful picture full of the interest which follows the child, full of the heart touch so hard to attain, complete the beautiful scenery and perfect in action in all of the characters, none the least in that of the little four-year-old tot, played by a child of just that age. Even the pup is worthy of a passing mention. "The Adoption" will go down in moving picture history as a "hit."

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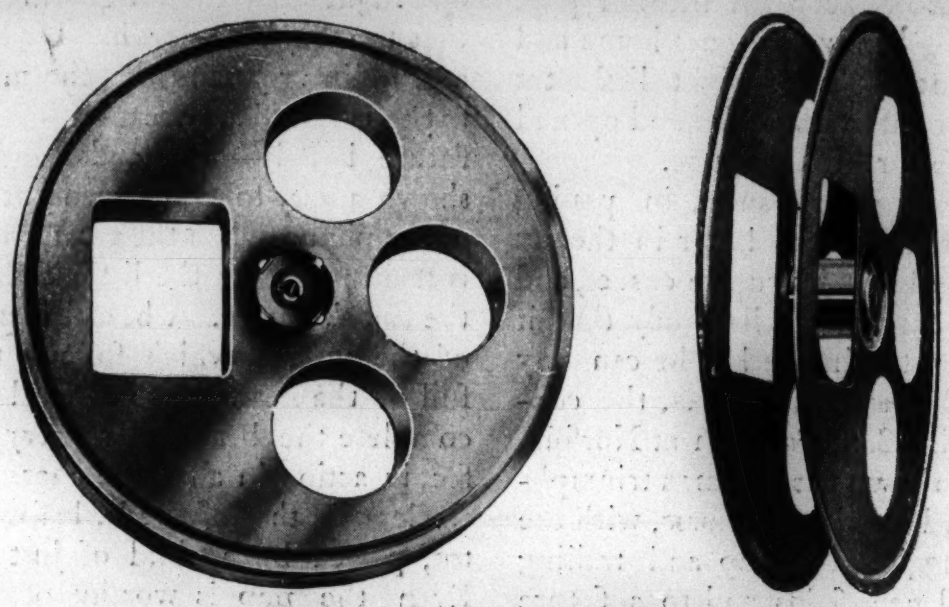

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